WHITNEY MAGAZINE

September – December 1998

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HOURS

Wednesday 11 am–6 pm
Thursday 1–8 pm (6–8 pm free)
Friday–Sunday 11 am–6 pm
Monday, Tuesday* closed

*ArtReach Tuesday for specially scheduled education programs

ADMISSION

Members free; Adults $9,
Senior citizens, 62 and over,
and students with ID $7
Children under 12 free

FREE ADMISSION FOR A YEAR

Become a member of the Whitney and enjoy free admission, invitations to opening receptions, discounts at the Whitney Museum Store, Whitney Museum Bookstore, and Sarabeth's Restaurant, and other benefits. Visit the Membership Desk in the Museum Lobby, call 570-3641, or see page 16.

LOCATION

945 Madison Avenue at 75th Street
Subway: 6 to 77th Street and Lexington
Bus: M1, M2, M3, M4, M18,
M30, M72, M79

WHITNEY MUSEUM STORE & WHITNEY MUSEUM BOOKSTORE

Store
Tuesday–Sunday 11 am–6 pm
Thursday 11 am–8 pm

Bookstore
Tuesday–Sunday 11 am–6 pm
Thursday 1–8 pm

SARABETH'S RESTAURANT

Tuesday 12–3:30 pm
Wednesday 11 am–4:30 pm
Thursday 11 am–4:30 pm with
Café open until 7:30 pm
Friday 11 am–4:30 pm
Saturday and Sunday
10 am–4:30 pm; closed Monday

Whitney Museum members
receive a 10% discount

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Whitney Museum at Champion
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(212) 570-3670

WHITNEY WEB SITE
http://www.echonyc.com/~whitney
Visit the Whitney Museum of American Art's web site to gain access to images, information, and a forum for discussion designed to enhance appreciation of American art.

LETTER FROM THE DIRECTOR

I am delighted to begin my tenure at the Whitney Museum of American Art this fall. Apart from a superb exhibition calendar, there is a sense of optimism here that builds on the strong legacy of my able predecessor David Ross. The Board of Trustees and staff of the Museum have been very generous and welcoming as my wife, Jacqueline, and I make our way back to New York, in my case after an eleven-year absence.

There is much speculation in the air about what kind of institution we will become with new leadership. Suffice it to say that I am committed to striking a balance — one which will embrace creative provocation and champion achievement for the benefit of the public. The talented staff of the Whitney will be given every opportunity to do what they do best: research, publish, display, and engage everyone from schoolchildren to scholars in the formidable history of twentieth-century American art and the art of our time.

I look forward to meeting you at Museum openings and functions, and will appreciate hearing from you at any time with your concerns and suggestions. We need your participation to help make the Whitney even more welcoming and more fulfilling as a place of intellectual stimulation and enjoyment.

Maxwell L. Anderson

MARK ROTHKO

September 17–November 29

Begins on Floor 3
Peter Norton Family Galleries

Continues on Floor 4
Emily Fisher Landau Galleries

No. 13, 1958
Oil on canvas, 95 3/8 x 81 3/8 in.
The Metropolitan Museum of Art, New York;
Gift of The Mark Rothko Foundation, Inc., 1985

The monumental canvases of Mark Rothko have been seen in twenty-five past Whitney exhibitions, including five consecutive Whitney Annuals between 1945 and 1950. The present exhibition, however, is the first comprehensive installation of Rothko's work at the Whitney. The Museum's continuing commitment to the visionary, luminous art of this Abstract Expressionist painter mirrors the worldwide acclaim that Rothko has long received.

Although Rothko was a leading figure among the Abstract Expressionists known as the New York School, he is often categorized with the Color Field painters. But he rejected this perception of himself as a colorist, for he did not focus on the relationship between color and form, but rather on an implied, emotional content produced by this relationship. In Rothko's paintings, this content is evoked in its purest form through the balance of color and scale and the absence of decorative form. Rothko's brilliant work derives its power from the interaction of these formal elements with the viewer's emotional experience.

The exhibition, the first American retrospective of Rothko's oeuvre in twenty years, was organized by the National Gallery of Art, Washington, D.C. It features 115 works dating from the 1930s to 1970, the year of Rothko's death. Although the artist's Surrealist and mature periods are emphasized, early figurative and expressionist works are also included, and these provide an insight into the roots of Rothko's use of color and form. Also included are works donated to the National Gallery in 1986 by the Mark Rothko Foundation, as well as pieces borrowed from public and private collections around the world. Drawn from these rich resources, the retrospective offers an in-depth exploration of Rothko's vision and genius.

Installation Tour for Whitney Fellows and Whitney Circle
Friday September 18
6:30–7:30 pm

Members Opening Reception
Friday, September 25
Whitney Fellows, Whitney Circle, Patrons, and Friends
7:30–9 pm
Contributors and Members
9–11 pm

Art After Hours
Tuesday, October 20
6:30–8 pm
See p. 17

Family Fun! Workshop
Surrounded by Color: Mark Rothko's Paintings
Saturday, October 24
9–11 am
See p. 14

Symposium
Artists on Mark Rothko
Tuesday, November 17
7 pm
See p. 13

Exhibition Catalogue
Mark Rothko, by Jeffrey Weiss
See p. 19

Reflections on ROTHKO Three Contemporary Artists

Excerpts from the exhibition catalogue Mark Rothko, *by Jeffrey Weiss, National Gallery of Art, Washington, D.C.*

Ellsworth Kelly

Excerpts from an interview by Mark Rosenthal, September 25, 1997

I think [I first saw Rothko's work] sometime after 1959, when Dorothy Miller included me in the "16 Americans" show at the Museum of Modern Art. There was a small party upstairs at the time of Rothko's 1961 show, and he was there. Dorothy Miller introduced us. It's very interesting, because there was a Paris painting of mine called Gaza, in four joined panels, which I had finished when I came back. It was red on top, with two yellows, and I'd seen a painting of red and yellow in Rothko's show downstairs. I said to Rothko that I had done a painting similar to his but that it was done with joined panels. He looked at me and he said something like, "Don't you think I need a rest?" And he walked away. No connection at all, and that's the only time I met him....

What I liked about Rothko was that there was no real sort of idea in the paintings. They were a presence, just pure abstraction. When I think about Rothko, it's color first, the exuberance, the luminosity, and the radiance of color that is so striking. I'm not much interested in the dark paintings....

If you're a painter, and you studied painting, you appreciate the way his work is painted. Kline and de Kooning are more ruthless in their technique; they almost don't need you. They're really brash and virtuosos. With Rothko, you feel the way he caresses the canvas. His painting seems to absorb color and to glow....

Rothko exhibits a control of the beauty of the void, the sea, the sky, and space. I like the sunlight and shadow. I like the difference between black and white, light and dark together.

Brice Marden

Excerpts from an interview by Mark Rosenthal, September 19, 1997

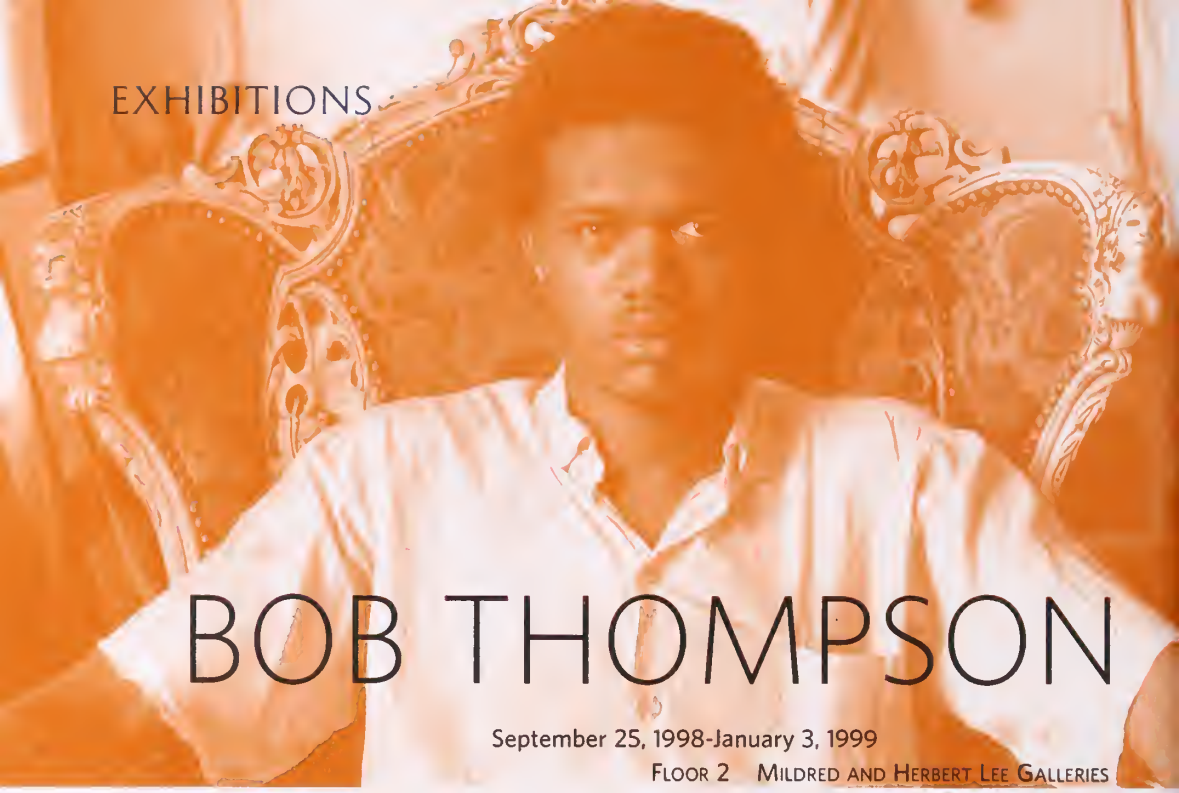
One of the things I like is how painterly his work is, and how he was almost painting in a new way. His approach in the late work hasn't been followed up on very much, but I think those works are particularly important....It was kind of "Now you see it, now you don't." Things that he would have going on in those dark areas disappear, though they're there and are having an effect. You can't perceive the color at first, then when you do, it's incredibly beautiful. Also, the surfaces become very hard and reflective....

He was one of the last painterly painters, really into the act of painting. In a way he's very historically isolated because of this quality....He sits isolated in terms of his own colleagues. With Rothko there is a belief that touch and paint are about emotion, whereas for the others paint is simply about paint. You can really empathize with Rothko's works, and that becomes an important part of looking at each one. With the late ones, you look at those edges, and each one is distinct. His touch affects the whole feel of the painting: it's an empathetic, emotional response that I have.

Robert Ryman

Excerpts from an interview by Jeffrey Weiss, May 8, 1997

The painting looks easy. It looks as if it just happened, that it was just such a natural thing. It projected a different experience. Looking back on it, most of the other painters—even de Kooning and the abstract painters, except for Pollock—had some kind of recognizable image. This painting of Rothko's was not like that. Here was something that was so naked, in a sense. The deep edges of the painting went back toward the wall, and the paint went around the side. You could see staples, it was so open. I hadn't experienced that before....The painting deals with real surfaces and real light, real structure. It's not involved with illusion or narrative or any kind of image of anything we might know. It becomes a presence of its own. It becomes an image that we've never seen before. I think of it as a different aesthetic. Rothko proved that there could be this different aesthetic.



BOB THOMPSON

September 25, 1998–January 3, 1999

Floor 2 Mildred and Herbert Lee Galleries

This retrospective of the work of African-American artist Bob Thompson (1937–1966) is the first major museum exhibition of Thompson's work since a one-artist show at The Studio Museum in Harlem in 1978. It includes more than one hundred works, many of which have not been seen in more than thirty years.

Thompson was a prolific painter who, in the nine short years before his death at the age of twenty-nine, produced more than one thousand works. Until recently, however, his art has been overlooked by scholars and critics. The Whitney exhibition, by reexamining his oeuvre and his life as an African-American artist and figurative expressionist painter, restores his place in the history of American art of the 1960s.

Bob Thompson "didn't expect his work to appeal to everybody," but he did want his viewers to connect with the paintings on a personal level, and to enjoy whatever element they found most appealing. "He did whatever he had to do, whatever he wanted to do" to help viewers achieve this connection, says Carol Thompson, the artist's widow. What resulted from his efforts are works of dazzling color and spiritual resonance.

Thompson was drawn to the religious and mythological themes of the frescoes and oil paintings he saw during his travels in France, Spain, and Italy in the early 1960s. His art often reflects these themes, and in some cases directly appropriates the compositions of such Old Masters as

Installation Tour for Whitney Fellows and Whitney Circle
Friday, September 25
6:30–7:30 pm

Members Opening Reception
Friday, September 25
Whitney Fellows, Whitney Circle, Patrons and Friends
7:30–9 pm
Contributors and Members
9–11 pm

Conversation on Art: Stanley Crouch on Bob Thompson
Wednesday, October 7
7 pm
See p. 13

Symposium
Artists on Bob Thompson
Wednesday, October 21
7 pm
See p. 13

Course
Tradition and Innovation: African-American Art and Artists from 1950 to the Present
Thursdays, November 5, 12, and 19 6:15–7:30 pm
See p. 12

Piero della Francesca and Nicolas Poussin.

In 1960, Thompson had his first New York show at the Delancey Street Museum and married Carol Plenda. Early in 1961, the artist and his wife left for Paris, where they stayed through August 1962, when they again relocated, this time to the Spanish island of Ibiza. It was on Ibiza that they met a large group of artists, writers, and musicians. Unlike many artists in this expatriate community who had stopped making art, Thompson worked with determination, inspired by the colors and art of the island. In turn, his commitment to the creation of new works influenced several of the other artists in Ibiza to begin working again. Although the Thompsons felt at home in this international community of artists, they realized that they would have to return to New York City if they hoped to sell any paintings.

Back in New York, Thompson renewed his involvement with the jazz scene. He adored jazz, and often painted to it, allowing the musicians' artistry to guide his own creative efforts. A painter friend, Christopher Lane, remembered him "following the rhythms of the music, answering it with shapes, colors, and abrupt angles." The Thompsons frequented jazz clubs like the Five Spot, where Bob befriended several leading jazz musicians, including Charlie Parker, Thelonious Monk, and Ornette Coleman. Carol Thompson also recalls that her husband engaged in a lively exchange of ideas with jazz musician Jackie McLean. Thompson's legacy in the jazz world endures, for many new jazz bands continue to choose his paintings for the covers of their recordings.

Carol Thompson sees the Whitney's exhibition as an opportunity for people to be introduced to her husband's work, and to explore the vibrant beauty of his paintings. During his short but prolific career, Bob Thompson created an oeuvre that is now primed for reconsideration in the context of twentieth-century American art.

above:
Cathedral, 1963
Oil on canvas, 86 x 63 in.
Collection of Andy Williams

opposite page: Bob Thompson in his studio on Rivington Street, New York, c. 1964
Photograph © Charles Rotmil

Art After Hours
Tuesday, November 10
6:30–8 pm
See p. 17

Family Fun!
Boogie to the Beat: The Art of Bob Thompson
Saturday, December 12
9–11 am
See p. 14

Exhibition Catalogue
Bob Thompson, by Thelma Golden
See p. 19

Contemporary Series

Janine Antoni
SWOON

July 29–November 15
Floor 1 Anne & Joel Ehrenkranz Gallery

Swoon, the first major video installation by Janine Antoni, is the second exhibition in the Whitney Museum's Contemporary Series, which features recent works by living American artists. Antoni is widely known for her body-oriented sculptures and performances. But whereas these earlier works elicited the viewer's empathy with the artist's process, in *Swoon* Antoni creates a more direct experience for the viewer—one in which the roles of viewer and performer become blurred. *Swoon* was first installed in 1997 at the Capp Street Project in San Francisco. For this Whitney exhibition, Antoni has reworked elements of the piece, taking into account her observations of how viewers reacted to the work in San Francisco. Antoni is constantly searching for what she calls the "best language" in which to communicate her artistic concepts.

Swoon, a piece about desire and fantasy, uses video in combination with mirrors to insert the viewer into the experience, both literally and figuratively. The installation is divided into three chambers, each containing a separate part of Antoni's re-creation of the romantic classical ballet, *Swan Lake*. The technology of the video and audio equipment used to record the movements of the dancers, the music score, and the sound of the dancers' breathing and toe shoes allow Antoni to parse this iconographic ballet, creating what she calls a "narrative that unravels in fragments." "Each time you go further into the installation," Antoni says, "you get more knowledge and you have to re-address your assumptions." For example, notions of the seemingly effortless beauty of the ballet are challenged by the noise of the dancers' athletic exertions. Likewise, the illusion of the installation is jarred by the visible elements of the technology creating the image: the video projector itself and the tracking numbers on the screen.

One of the key elements of *Swoon* is the "tease" of an interrupted view of the famous pas de deux from *Swan Lake*. In Antoni's version, the viewer sees the choreography only from the thighs down. (One of the inspirations for *Swoon* was Antoni's childhood memory of sitting in the audience before a ballet began, watching the ballerinas' bodiless feet, visible beneath the edge of the curtain as they warmed up.) This titillation crosses over into frustrated desire as the viewer's image is reflected by mirrors onto the screen, further interfering with the image of the dancers. As Antoni suggests, the viewer must begin a kind of "dance" in order to stay out of the way of the moving images.

Conversation on Art: Janine Antoni and Elisabeth Sussman
Tuesday, November 10
7 pm
See p. 13

THE AMERICAN CENTURY
ART AND CULTURE 1900-2000

Opening April 1999
All Museum Galleries

Where will you find Georgia O'Keeffe, Duke Ellington, Louis Comfort Tiffany, Charlie Chaplin, and Jackson Pollock

rubbing shoulders with Andy Warhol, Merce Cunningham, Martin Scorsese, Frank Gehry, and Kiki Smith on the eve of the next millennium? At the Whitney Museum of American Art, where throughout most of 1999, works by these and other American painters, sculptors, photographers, architects, designers, musicians, choreographers, filmmakers, video artists, and writers will constitute the largest and most ambitious retrospective of twentieth-century American art and culture organized by the Museum in its seventy-year history. *The American Century: Art and Culture 1900-2000* will stand as the Whitney Museum's epic review of our nation's aesthetic accomplishments during the past one hundred years.

In February 1941, Henry R. Luce, founder and publisher of *Life* magazine, christened this era "The American Century." From the bully pulpit of the magazine's editorial pages, he exhorted his readers to support America's increased involvement in the war against Nazi Germany and to embrace a "vision of America as a world power which...will guide us to the authentic creation of the 20th-century—our century." Such a vision, Luce argued, was grounded in the reality that America was already "the intellectual, scientific and artistic capital of the world" and that "American jazz, Hollywood movies, American slang, American machines and patented products are the only things that every community...from Zanzibar to Hamburg recognizes in common."

Now, as we approach the end of the century and the millennium, it seems essential to reaffirm Luce's assertion of art's central role in shaping and expressing our national identity, values, and aspirations. *The American Century* will be presented as two consecutive exhibitions, each of which will take over the entire Museum. Part I (1900–1950) will open in April 1999; Part II (1950–2000) will open in September 1999. Together, they will contain more than a thousand works of art representing a full range of artistic expression, including painting, sculpture, prints, photography, architecture, decorative arts, film and video, music, television, literature, and the performing arts.

Over the past three years, the Whitney Museum curatorial staff, led by Barbara Haskell and Lisa Phillips, has worked closely with advisors and experts in a variety of artistic disciplines to identify themes within each decade that reflect a broad and deep reassessment of our cultural history.

FACES AT THE WHITNEY

JOEL S. EHRENKRANZ: NEWLY APPOINTED PRESIDENT OF THE WHITNEY BOARD OF TRUSTEES

At its annual meeting on June 11, 1998, the Board of Trustees of the Whitney Museum elected Joel S. Ehrenkranz president. Mr. Ehrenkranz succeeds Gilbert C. Maurer, who served as president for four years. A senior partner of Ehrenkranz & Ehrenkranz, LLP, Attorneys at Law, Mr. Ehrenkranz is a trustee of New York University Law School, the Wharton Graduate School, and Mount Sinai Medical Center, as well as the former president of the Archives of American Art. He and his wife, Anne, are collectors of postwar American art. Mr. Ehrenkranz has been a member of the Whitney Board since 1975, has served as the Museum's treasurer (1993–98) and vice president (1978–93) before taking over the role of president. He has also served as chairman of the Audit Committee, the Legal and Ethics Committee, the Operations and Budget Committee, and the Search Committee, which was responsible for hiring the Museum's new director, Maxwell L. Anderson.

In addition to his chairmanship of these groups, Mr. Ehrenkranz has been a member of many of the Whitney's other committees, including the Executive Committee, the Investment Committee, and the Drawing Committee. He is devoted to the idea of strengthening the Whitney's position as the foremost advocate of American art of the twentieth and twenty-first centuries. With Mr. Ehrenkranz's leadership, the Museum will continue to develop new ways for the public to learn about and enjoy the Whitney's Permanent Collection, the world's most comprehensive and impressive collection of twentieth-century American art.

PHILIP H. GEIER, JR.: CHAIRMAN OF THE WHITNEY CORPORATE COUNCIL

Philip H. Geier, Jr., Trustee of the Whitney Museum of American Art since 1992, also serves as chairman of the Museum's Corporate Council. In his ongoing work with the Corporate Council, Mr. Geier is instrumental in developing partnerships between national and international corporations and the Whitney Museum. Mr. Geier served as a vice chairman of the 1998 American Art Award Dinner, an annual Whitney Museum fundraising event that celebrates an individual and an organization which have demonstrated sustained commitment to the American arts. Mr. Geier played a key role in the success of the event, which raised $1.44 million for the Museum.

Mr. Geier is chairman and chief executive officer of The Interpublic Group of Companies, Inc., the parent company of a number of advertising agencies that conduct business in over sixty countries. A leader in many areas, including the arts, Mr. Geier serves on the Board of Managers and Executive Committee of the Memorial Sloan-Kettering Cancer Center, the Board of Overseers of Columbia Business School, and the Board of the International Tennis Hall of Fame. He was awarded the Wall Street Transcript's Gold Award for the advertising industry six times, as well as the 1988 Brotherhood Award from The National Conference of Christians and Jews.

As part of Mr. Geier's commitment to American art, for many years he has acquired art works for the Interpublic offices. This further demonstrates Mr. Geier's commitment to strengthening the bonds between the corporate and art worlds.

SONDRA GILMAN GONZALEZ-FALLA: VICE PRESIDENT OF THE WHITNEY BOARD OF TRUSTEES AND CHAIRMAN OF THE PHOTOGRAPHY COMMITTEE

Sondra Gilman Gonzalez-Falla, a Trustee of the Whitney Museum since 1977, has served as a vice president of the Whitney Museum's Board of Trustees since 1994. She has been extensively involved in many of the Museum's specialized committees, including the Nominating Committee, the Executive Committee, the Permanent Collection Review Committee, and the Building Committee.

One of Ms. Gilman's primary roles at the Museum has been the chairmanship of the Photography Committee. Formed in 1993, the Committee is an acquisition group dedicated to the collection of twentieth-century American photography, particularly work by emerging artists and by more established contemporary artists. The Committee strives to make the Whitney's collection, unlike traditional museum photography collections, one that transcends the isolationist view of the medium by thematically and formally interrelating it to works in diverse media in the Whitney's Permanent Collection.

The new photography gallery, named for Ms. Gilman, is among those recently opened on the Museum's fifth floor. Additional support for the gallery was provided by The Buhl Foundation. Ms. Gilman has also provided funds for a curatorial chair, known as the Sondra Gilman Curator, who will oversee the Whitney photography collection and acquisition program. Filled on a rotating basis, the position is currently held by Elisabeth Sussman.

For reasons of conservation, the exhibitions of the Museum's growing permanent collection of photography, including recent gifts and acquisitions, will be mounted on a rotating schedule, approximately every four months. This fall, "Directions: Photography from the Permanent Collection, Recent Gifts and Acquistitions" will include works by Gabriel Orozco, Richard Misrach, Lewis Baltz, Mary Kelly, James Casebere, and Allan McCollum.

Ms. Gilman is president of Soncel, Inc., a company involved in real estate in southeastern Georgia. She was nominated for a Tony Award as a producer of the award-winning Broadway show *Sophisticated Ladies*, and is presently involved in the development of creative talent and new productions for American musical theater. Ms. Gilman is a trustee of Lincoln Center Theater, and serves as chairman of the board of the Sondra & Charles Gilman, Jr. Foundation and as president of the Gilman and Gonzalez-Falla Theater Foundation, Inc.

CORPORATE MEMBERSHIP PROGRAM

For over thirty years, the Whitney Museum's Corporate Membership Program has developed lasting relationships with corporations in support of the Museum while providing significant benefits to each corporate participant. The program currently serves over one hundred corporations that collectively donate more than $850,000 annually to the Museum through membership dues.

As corporate members of the Whitney Museum, corporations not only help support the mission of the Museum, but also give their employees the opportunity to experience one of the world's great collections of twentieth-century American art, along with the Museum's special exhibitions and programs. Depending on their donor level, corporate members enjoy benefits such as free admission for employees and the Art Loan Program. The Whitney Museum Art Loan Program is the only one of its kind at a major cultural institution and is a particularly attractive aspect of Whitney corporate membership. Member companies at the $15,000 level or higher may borrow five to fifteen artworks from the Whitney Permanent Collection to enjoy in their own offices.

In addition, corporate members can entertain employees and clients at the Museum free of Museum space rental fees or at a discount. A variety of events is held throughout the year, ranging from small executive meetings to large corporate parties and dinners. These events provide an introduction to the Whitney's collection, special exhibitions, and architecturally distinguished Marcel Breuer-designed building.

For additional information about the Whitney's Corporate Membership Program, please contact Clay McDaniel, Corporate Membership and Sponsorship Coordinator, by phone at (212) 570-7775 or by fax at (212) 606-0205.

WHITNEY CORPORATE MEMBERSHIP AS OF JULY 30, 1998

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Salomon Smith Barney
Showtime Networks
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Wachtell, Lipton, Rosen & Katz
Weil, Gotshal & Manges LLP

Corporate Associates ($5,000)

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Bates USA
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Racquet and Tennis Club
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True North Communications
W.P. Carey & Co., Inc.

AMERICAN ART AWARD RAISES $1.4 MILLION

The seventh annual Whitney Museum of American Art Award benefit was held at the Museum on Monday, June 8, 1998. The event, which raised $1.44 million for the Museum's operating budget, honored Mr. Charles R. Lee, chairman and CEO of GTE Corporation. As the recipient of the award, Mr. Lee stated, "All of us at GTE will prize this Whitney Museum American Art Award. GTE's support of the arts is long-standing. The leadership of our corporation has consistently believed that a healthy society is based not only on economic achievement but also on cultural and ethical values."

It is corporate leaders and donors such as Mr. Lee and GTE who are the foundation of the Whitney's corporate support and Corporate Membership Program. Each year, the Museum honors a corporate leader and a corporation that generously support visual arts and culture. Past recipients of the award are J.P. Morgan & Co. Incorporated, The Estée Lauder Companies Inc., NYNEX (now Bell Atlantic), The Sony Corporation, Joseph E. Seagram & Sons, and Philip Morris Companies Inc.

In partnership with Cartier, the Museum commissions a different artist each year to create a limited edition of the American Art Award. This year's award, designed by Tom Otterness, was made of lead crystal, 24k yellow gold, 10k white gold, lapis lazuli, and diamonds. Since the inception of the award in 1992, Cartier, spearheaded by Simon J. Critchell, president and CEO, has underwritten the cost of commissioning the original art works. The collection of these awards is on view in the Cartier building and an edition of each has become part of the Whitney's Permanent Collection. Artists commissioned in the past include Tony Oursler, Joel Shapiro, Glenn Ligon, Nam June Paik, Jenny Holzer, and Richard Artschwager.

The vice chairmen of the 1998 American Art Award benefit were Philip H. Geier, Jr., chairman and CEO, The Interpublic Group of Companies, Inc., Robert J. Hurst, vice chairman, Goldman, Sachs & Co., Leonard A. Lauder, chairman and CEO, The Estée Lauder Companies, Inc., and Gilbert C. Maurer, executive vice president and COO, The Hearst Corporation. All of the vice chairmen are Trustees of the Whitney Museum.

10! WHITNEY MUSEUM STORE

Ten Years Old on November 3, 1998!

The Whitney Museum Store will be celebrating its tenth anniversary on Election Day, Tuesday, November 3, 1998. Originally launched in the fall of 1988 as the Store Next Door, the Whitney Museum Store has a mission reflecting that of the Museum through its support of living American artists, architects, designers, and craftspeople, and through the sale and exhibition of a wide variety of objects that celebrate the diversity and complexity of American art and culture. The Store has a constantly changing mix of products relating to current exhibitions and the Whitney's Permanent Collection, as well as artist-created wares available for purchase by Museum visitors and the public.

In the past ten years, over two hundred artists have had their work on display and sold in the Whitney Museum Store, much of it created specifically for the Store. In honor of the anniversary, and in anticipation of the Spring 1999 opening of the landmark exhibition *The American Century*, these artists and artist studios have been invited to create special products that will be available in the Store throughout the anniversary year. They have also been invited to submit proposals for a year-long window installation program. Beginning October 29, 1998, the Whitney Museum Store will feature a new window display every two weeks highlighting the work of the many creative artists and craftspeople who have contributed to the Store's success over the past ten years.

With the recent renovations to the Museum by the New York architectural firm Gluckman/Mayner, the Store is now more accessible to visitors through a newly designed passageway linking it with the Museum galleries, the Whitney Museum Bookstore, and the Museum Lobby. Museum members enjoy the special privilege of direct access to the Museum's first floor from the Store and visitors can now enter the Store via the Museum.

In honor of the Store's Anniversary, Museum members will receive an additional 10% discount on all non-sale merchandise on the anniversary date, Election Day, Tuesday, November 3, 1998. Cast your vote and then drop by to help celebrate a decade of commitment to fine American craftsmanship, artistry, and design. All purchases made in the Whitney Museum Store help to support the educational mission of the Museum.

GIFTS AND ACQUISITIONS

In 1996, the Whitney Museum acquired an important collection of three hundred prints for its Permanent Collection. The highlighted works below are part of this purchase, and are displayed, among other works, in the current exhibition *Good Times, Hard Times, War Times: American Prints from the 1920s to the 1940s.*

left: **Louis Lozowick**
***Corner of Steel Plant*, 1929**
Lithograph: sheet, 13 1/4 x 9 7/16 in.; image, 11 7/16 x 7 13/16 in.
Whitney Museum of American Art, New York; Purchase, with funds from The Lauder Foundation, Leonard and Evelyn Lauder Fund

Lozowick was attracted to the geometry of the American urban and industrial landscape. He conveyed this admiration with a vital spareness that emphasizes the rational order of the structures and the mathematical logic of their organization.

right: **Paul Hambleton Landacre**
***Growing Corn*, 1938**
Wood-engraving: sheet, 10 9/16 x 7 5/16 in.; image, 8 3/4 x 4 1/2 in.
Whitney Museum of American Art, New York; Purchase, with funds from The Lauder Foundation, Leonard and Evelyn Lauder Fund

The process of growth is difficult to convey visually. With his characteristic terse delineation and the decision to ink the surface of the block and not the incised lines, Landacre was able to capture the wonder of growth in vibrant, pulsating white lines.

bottom: **Benton Murdoch Spruance**
***Riders of the Apocalypse*, 1943**
Lithograph: sheet, 15 1/2 x 19 3/8 in.; image, 12 3/4 x 16 1/2 in.
Whitney Museum of American Art, New York; Purchase, with funds from the Lauder Foundation, Leonard and Evelyn Lauder Fund

In Albrecht Dürer's famous woodcut *Four Horsemen of the Apocalypse* (1498), four riders gallop across the earth on demonic steeds, wreaking havoc, death, and destruction upon the earth. Spruance's *Riders of the Apocalypse* modernizes this vision from the Book of Revelation to encompass modern aerial warfare, with an interweaving of fighter planes, bombers, falling bombs, and searchlights.

FOR MEMBERS ONLY

WHITNEY DIRECTOR'S COUNCIL

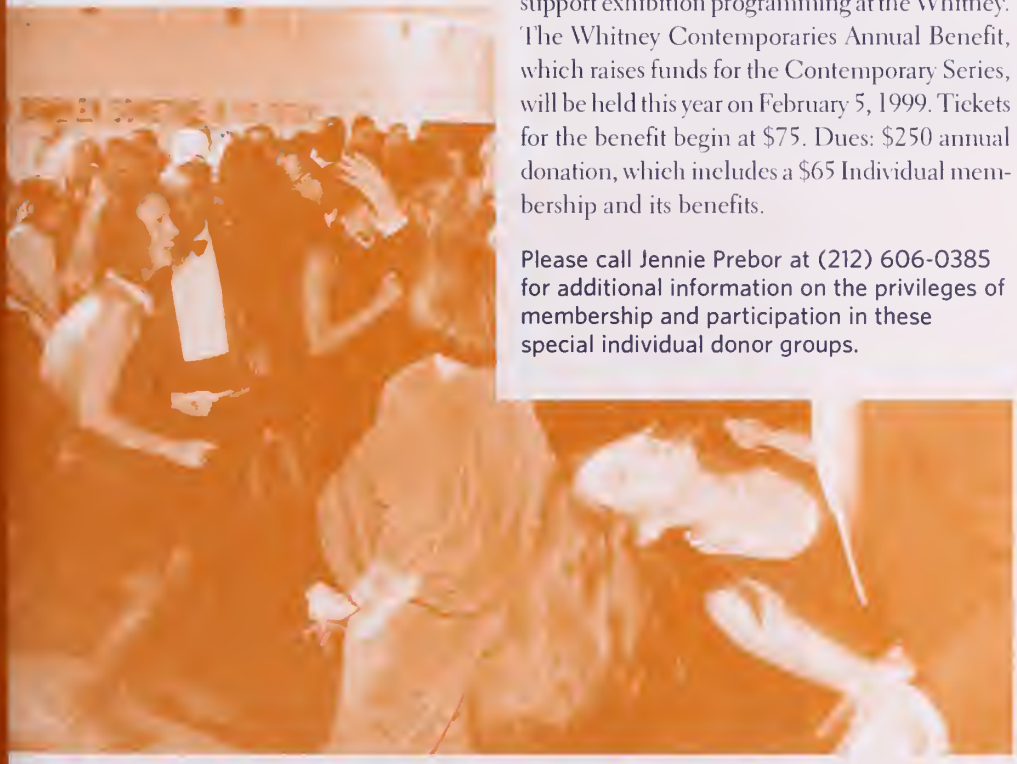
The Director's Council is a newly formed special-interest patron group open to all individuals who share a keen interest in twentieth-century American art and who are devoted to its appreciation and support. The Council plays a vital role at the Whitney by helping to fund important exhibitions. In recognition of their support, Council members are invited to a wide range of exclusive art-related events, including an annual dinner at the home of the director or a trustee, visits to the homes of collectors and artists' studios, private gallery tours, and evening symposia. Dues: $7,500 annual donation, which includes a $2,500 Whitney Fellow membership and its benefits.

WHITNEY CONTEMPORARIES

The Whitney Contemporaries, the Museum's young patron group, has proudly announced a new identity and mission. Formerly known as the Lobby Gallery Associates, this energetic and diverse group raises funds to support the Whitney's Contemporary Series, an exhibition series featuring the work of emerging and established contemporary artists. Among the artists on view during fall 1998 are Janine Antoni and Seton Smith.

The Contemporaries also organize dynamic educational and cultural programs for their members. With special access to the Whitney's curators and to contemporary American artists, the group aims to create an intimate forum in which its members can participate in and learn about the art world. The Whitney Contemporaries seek to attract future patrons and educate new generations of contemporary art lovers, as well as support exhibition programming at the Whitney. The Whitney Contemporaries Annual Benefit, which raises funds for the Contemporary Series, will be held this year on February 5, 1999. Tickets for the benefit begin at $75. Dues: $250 annual donation, which includes a $65 Individual membership and its benefits.

Please call Jennie Prebor at (212) 606-0385 for additional information on the privileges of membership and participation in these special individual donor groups.



MEMBERS PROGRAMS

THE BARNES FOUNDATION
Saturday, November 7

A much loved annual event among Whitney patrons, the visit to the Barnes Foundation, located just outside of Philadelphia, will take place on Saturday, November 7 and is open to all membership levels. Established by Dr. Albert C. Barnes in 1922, the Barnes Foundation houses one of the finest private collections of early French modern and Post-Impressionist paintings in the world. In addition to an extraordinary number of paintings by Cézanne, Matisse, and Renoir, major works by Monet and Picasso are displayed among Old Master paintings, African sculpture, American art, and antique furniture. Members enjoy a private luncheon at one of Philadelphia's Main Line restaurants and an introductory talk on the collection by an art historian. A leisurely viewing of the collection follows, with time for exploring the Foundation's twelve-acre arboretum. Fee (includes transportation, admission, lunch, and refreshments): $125 per person. To make reservations, please call (212) 570-7743.

ART AFTER HOURS
Mark Rothko
Tuesday, October 20, 6:30-8 pm
Bob Thompson
Tuesday, November 10, 6:30-8 pm

A newly instituted program at the Whitney Museum, Art After Hours provides an entertaining evening for members and a guest to enjoy a private tour of the Museum's current exhibitions with a curator or Museum lecturer and fellow art lovers. Art After Hours creates an intimate environment in which Members can become more involved with the Museum's exhibitions and meet other members as well as Museum curators. This exclusive event is also an opportunity for members to introduce a guest to the Whitney and its programs. Join us for this privileged chance to explore the many exciting exhibitions on view at the Whitney. Fee: $20 advance registration; $25 ticket at the door. To make reservations, please call (212) 570-7743.

OPENING RECEPTION LEONARD & EVELYN LAUDER GALLERIES

Opening reception for the new fifth-floor Leonord & Evelyn Louder Golleries, devoted to the disploy of the Whitney's Permonent Collection. April 1, 1998.

Photographs by Starr Black.

clockwise: (left to right) Flora Miller Biddle, Honorary Chairman and Trustee, Whitney Museum, Schuyler Chapin, Commissioner, New York City Department of Cultural Affairs, and Bunty Armstrong.

Dr. Peter Linden and Faith Linden, Trustee, Whitney Museum.

Evelyn Lauder and her daughter-in-law, Karen Lauder.

(left to right) Steven Ames, Trustee, Whitney Museum, Mickey Beyer, Trustee, Whitney Museum, Larry Beyer, and Ann Ames.

THE WHITNEY CIRCUS

The Whitney Contemporories' onnuol spring benefit to roise funds for the Contemporory Series. April 29, 1998.

left: Dancing at the party.

right: Barbara Gonzalez-Falla, Whitney Contemporaries Benefit Chair, and Andrew Mandell, Whitney Contemporaries Steering Committee.

YOUTH INSIGHTS PROGRAM

Senior's Doy with Dorot. June 30, 1998.

Photograph by Lina Bertucci.

Youth Insights participants give tours of the Leonard & Evelyn Lauder Galleries to senior citizens.

AMERICAN ART AWARD

Seventh Annuol Whitney Museum of Americon Art Aword benefit evening, which honors on individuol ond orgonizotion for their commitment to the support of visuol orts ond culture. June 8, 1998.

Photographs by Starr Black.

top: (left to right) sculptor Tom Otterness, creator of the 1998 award, with his wife Coleen, and Simon J. Critchell, President and CEO, Cartier, Inc.

center: Robert J. Hurst, Trustee, Whitney Museum, and Alona Nemeth.

bottom: (left to right) Charles R. Lee, Chairman and CEO, GTE Corporation, the 1998 recipient of the award, with Leonard A. Lauder, Chairman of the Board, Whitney Museum, Willard Holmes, COO and Acting Director, Whitney Museum, and Joel S. Ehrenkranz, President of the Board, Whitney Museum.

EXHIBITION SCHEDULE

FEATURED EXHIBITIONS

Mark Rothko
September 17–November 29

Bob Thompson
September 25, 1998–January 3, 1999

Duane Hanson: A Survey of His Work from the '30s to the '90s
December 17, 1998–March 21, 1999

Pat Steir, Likity-Split
Through September 27

PERMANENT COLLECTION

Good Times, Hard Times, War Times: American Prints from the 1920s to the 1940s
Through November 15

Weegee: Shots in the Dark
October 1–November 15

Directions: Photography from the Permanent Collection
Recent Gifts and Acquisitions
October 2, 1998–March 28, 1999

Brice Marden Drawings: The Whitney Museum of American Art Collection
November 20, 1998–March 28, 1999

Hindsight
December 17, 1998–March 21, 1999

TAKE A CLOSER LOOK

The Whitney offers exciting and insightful programs, including courses, symposia, and lectures to help you better understand twentieth-century American art. See pp. 12–15 for specific programs or call (212) 570-7722 for details and registration.

FREE WEEKLY TOURS

Free tours of current exhibitions are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

GROUP TOURS

Private tours for adults may be arranged for a nominal fee. Groups of fifteen or more receive reduced admission. Tours are provided free of charge for NYC elementary and secondary-school groups. To schedule both adult and school group visits, call (212) 570-7721.

CONTEMPORARY SERIES

Janine Antoni, Swoon
Through November 15

Seton Smith: Pale Guide to Transparent Things
November 20, 1998–April 4, 1999

NEW AMERICAN FILM & VIDEO SERIES

Liisa Roberts, Blind Side
Through October 4

Andy Warhol, Outer and Inner Space
October 15–November 29

Gary Hill, Circular Breathing
December 17, 1998–February 14, 1999

WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

Hope Sandrow: Water Life
Through October 9

Shirin Neshat, Turbulent
October 23, 1998–January 15, 1999

WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION

Interlacings: The Craft of Contemporary Art
September 11–November 21

Walker Evans: Simple Secrets Photographs from the Collection of Marian and Benjamin A. Hill
December 11, 1998–February 24, 1999

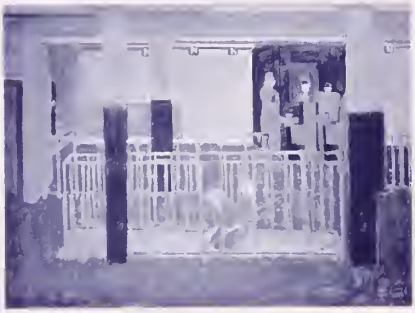
Installation view of the Leonard & Evelyn Lauder Galleries.
Photograph by Jerry L. Thompson

ARTPHONE

Design your own audio tour of the Whitney Museum and its Permanent Collection with the easy-to-use, hand-held units of the Whitney Artphone.

WHITNEY MUSEUM STORE & WHITNEY MUSEUM BOOKSTORE

Visit the Whitney Museum Store and Whitney Museum Bookstore, where you will find a wide selection of books, cards, posters, and unique gifts, many of which have been created by living American artists specially for the Whitney Museum. Members receive a 20% discount on Whitney Museum publications and a 10% discount on all other merchandise.



MARK ROTHKO

SEPTEMBER 17–NOVEMBER 29, 1998

Begins on Floor 3
Peter Norton Family Galleries
Continues on Floor 4
Emily Fisher Landau Galleries

Mark Rothko, a leading figure in the New York School of Abstract Expressionism, has long been recognized as one of America's foremost artists. This retrospective covers Rothko's entire career, from early figurative works through abstraction to his mature paintings of the 1950s, which are distinguished by an emphasis on color, surface, and form.

SPONSORED BY THE GLENSTONE FOUNDATION, THE MNUCHIN FOUNDATION, THE DAVID GEFFEN FOUNDATION, AND AN ANONYMOUS DONOR, WITH ADDITIONAL SUPPORT FROM ROBERT AND JANE MEYERHOFF.

ORGANIZED BY JEFFREY WEISS, ASSOCIATE CURATOR, TWENTIETH-CENTURY ART, NATIONAL GALLERY OF ART, WASHINGTON, D.C.

left: *Entrance to the Subway*, 1932
Oil on canvas, 34 x 46 1/4 in.
Private collection

top right: *Four Dorks in Red*, 1958
Oil on canvas, 102 x 116 in.
Whitney Museum of American Art, New York;
Purchase, with funds from the Friends of the Whitney Museum of American Art, Mr. and Mrs. Eugene M. Schwartz, Mrs. Samuel A. Seaver, and Charles Simon

Installation Tour for Whitney Fellows and Whitney Circle
Friday, September 18
6:30–7:30 pm

Members Opening Reception
Friday, September 25
Whitney Fellows, Whitney Circle, Patrons, and Friends
7:30–9 pm
Contributors and Members
9–11 pm

Art After Hours
Tuesday, October 20
6:30–8 pm
See p. 17

Family Fun! Workshop
Surrounded by Color: Mark Rothko's Paintings
Saturday, October 24
9–11 am
See p. 14

Symposium
Artists on Mark Rothko
Tuesday, November 17
7 pm
See p. 13

Exhibition Catalogue
Mark Rothko, by Jeffrey Weiss
See p. 19

BOB THOMPSON

SEPTEMBER 25, 1998–JANUARY 3, 1999

Floor 2
Mildred and Herbert Lee Galleries

This major exhibition of figurative expressionist painter Bob Thompson, the first in twenty years, features more than one hundred works produced during his extraordinarily prolific but tragically short career. Thompson's painting dynamically reflects the influence of religious imagery, mythology, Old Master painting, and jazz. Before his death in 1966, he achieved a remarkable degree of success for a young African-American artist. The art world is just now rediscovering the importance of his emotional and expressive art.

AT&T AND THE NATIONAL COMMITTEE OF THE WHITNEY MUSEUM OF AMERICAN ART ARE PLEASED TO PARTIALLY SPONSOR THIS EXHIBITION. WITH ADDITIONAL SUPPORT FROM FLETCHER ASSET MANAGEMENT, INC. AND TLC BEATRICE INTERNATIONAL.

ORGANIZED BY THELMA GOLDEN, CURATOR, WHITNEY MUSEUM OF AMERICAN ART.

top left: *Le Jeu*, 1965
Oil on canvas, 30 x 24 in.
Collection of Maurice Cohen

top right: *Socrament of Boptism*, 1964
Felt-tip pen, ink, and graphite on canvas, 12 x 16 1/8 in.
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Gift of Joseph H. Hirshhorn, 1966

bottom right: *An Allegory*, 1964
Oil on canvas, 48 x 48 in.
Whitney Museum of American Art, New York; Gift of Thomas Bellinger

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Members Opening Reception
Friday, September 25
Whitney Fellows, Whitney Circle, Patrons, and Friends
7:30–9 pm
Contributors and Members
9–11 pm

Conversation on Art: Stanley Crouch on Bob Thompson
Wednesday, October 7
7 pm
See p. 13

Symposium
Artists on Bob Thompson
Wednesday, October 21
7 pm
See p. 13

Course
Tradition and Innovation: African-American Art and Artists from 1950 to the Present
Thursdays, November 5, 12, and 19 6:15–7:30 pm
See p. 12

Art After Hours
Tuesday, November 10
6:30–8 pm
See p. 17

Family Fun! Boogie to the Beat: The Art of Bob Thompson
Saturday, December 12
9–11 am
See p. 14

Exhibition Catalogue
Bob Thompson, by Thelma Golden
See p. 19

DUANE HANSON

A SURVEY OF HIS WORK FROM THE '30S TO THE '90S

DECEMBER 17, 1998–MARCH 21, 1999

Floor 3
Peter Norton Family Galleries

top: *Tourists II*, 1988
Autobody filler, fiberglass, and mixed media with accessories
The Saatchi Collection, London

bottom: *Man on a Lawn Mower*, 1995
Polychromed bronze with objects
Estate of the artist

This is the first exhibition of Duane Hanson's true-to-life sculpture since the artist's death in January 1996. More than thirty of Hanson's major works are featured in a retrospective that spans his entire career. Hanson's startlingly realistic sculptural portraits of everyday people provide a fascinating commentary on American life and culture in the later twentieth century.

ORGANIZED BY LAURENCE PAMER, CURATOR OF EXHIBITIONS, MUSEUM OF ART, FORT LAUDERDALE

Installation Tour for Whitney Fellows and Whitney Circle
Wednesday, December 16
6–7 pm

Members Opening Reception
Wednesday, December 16
Whitney Fellows, Whitney Circle, Patrons, Friends, and Contributors
7–9 pm

Exhibition Catalogue
Duane Hanson: A Survey of His Work from the '30s to the '90s, by Laurence Pamer
See p. 19

CONTEMPORARY SERIES

The Contemporary Series is a dynamic ongoing project devoted to the exhibition of work by emerging and established contemporary artists. The series of installations in the Anne & Joel Ehrenkranz Gallery provides a forum for the exploration and support of the work of living American artists.

THE SERIES IS FUNDED IN PART BY THE WHITNEY CONTEMPORARIES, A VOLUNTEER PATRON GROUP COMMITTED TO LEARNING ABOUT AND SUPPORTING TODAY'S MOST COMPELLING AMERICAN CONTEMPORARY ARTISTS. CONTEMPORARY SERIES EDUCATIONAL PROGRAMS ARE SUPPORTED BY THE KETTERING FAMILY FOUNDATION.

Janine Antoni, Swoon
Through November 15
Floor 1, Anne & Joel Ehrenkranz Gallery

Swoon, Janine Antoni's first major video installation, explores the nature of desire and how one responds to it. Using elements from Tchaikovsky's ballet *Swan Lake*, *Swoon* is divided into three sections that position the visitor as viewer, voyeur, and performer.

Janine Antoni
Swoon, 1997
Mirrors, curtains, videotape (color, sound), dimensions variable
Collection of the artist; courtesy Luhring Augustine, New York

Swoon was originally produced by Capp Street Project, San Francisco
Photograph by Capp Street Project/Ben Blackwell

Seton Smith: Pale Guide to Transparent Things
November 20, 1998–April 4, 1999
Floor 1, Anne & Joel Ehrenkranz Gallery
Lower Level, Robert J. Hurst Family Gallery

Photographer Seton Smith's work is presented in three site-specific installations within the Museum. Blurred images on light boxes, thirteen large-scale prints, and a monumental fabric diptych hung from the Museum's large windows facing Madison Avenue comprise the exhibition.

ADDITIONAL SUPPORT FOR THIS EXHIBITION IS GENEROUSLY PROVIDED BY TWO ANONYMOUS DONORS.

Seton Smith
Box and Cylinder, 1994
Silver dye bleach prints (Cibachromes) on plexiglass, two parts, 72 x 48 in. each
Collection of the artist

Seminars with Artists: Rediscovering Painting
Thursdays, October 1–29
6:15–7:30 pm
See p. 12

Course
Taking the Pulse: What's New in American Art—Three Perspectives
Tuesdays, October 13, 20, and 27
11 am–12:30 pm
See p. 12

Conversation on Art: Janine Antoni and Elisabeth Sussman
Tuesday, November 10
7 pm
See p. 13

PERMANENT COLLECTION

Visit the Whitney's new Leonard & Evelyn Lauder Galleries, featuring works from the Permanent Collection. Treasures of twentieth-century American art from 1900 to 1950 are on display, including masterworks by Alexander Calder, Edward Hopper, and Georgia O'Keeffe.

Good Times, Hord Times, Wor Times: Americon Prints from the 1920s to the 1940s
Through November 15
Floor 5, Ames Family Gallery

This selection of prints, part of a collection of over three hundred recently purchased by the Museum, reflects the vitality and diversity of American printmaking between the two world wars. During this period, Federal government arts projects and the increased accessibility of print techniques generated a renewed interest in printmaking.

Weegee: Shots in the Dark
October 1–November 15
Lower Level, Robert J. Hurst Family Gallery

As a tabloid photographer, Weegee chronicled New York's dark, sometimes dangerous underside during the 1940s. This small group of his photographs presents a gritty yet compelling urban portrait.

Weegee
Untitled (Chorles Sodokoff ond Arthur Webber Use Their Top Hots to Hide Their Foces), 1942
Gelatin silver print, 7 9/16 x 9 1/2 in.
Whitney Museum of American Art, New York; Gift of Denise Rich

Directions: Photogrophy from the Permonent Collection
Recent Gifts ond Acquisitions
October 2, 1998–March 28, 1999
Floor 5, Mezzanine, Sondra Gilman Gallery

Photographs by Gabriel Orozco, Richard Misrach, Lewis Baltz, Mary Kelly, James Casebere, and Allan McCollum highlight this selection of recent gifts and acquisitions.

ADDITIONAL SUPPORT FOR THIS GALLERY IS PROVIDED BY THE BUHL FOUNDATION

Brice Marden
St. Bort's 1985–86 N.Y. 3, 1985–86
Ink and gouache on paper, 7 5/16 x 7 7/8 in.
Whitney Museum of American Art, New York;
Gift of the artist

Brice Morden Drowings: The Whitney Museum of Americon Art Collection
November 20, 1998–March 28, 1999
Floor 5, Ames Family Gallery

The Whitney's collection of forty-four drawings by Brice Marden is the largest in the world. The drawings in this exhibition reveal Marden's extraordinary draftsmanship, from the sensual surfaces of his early grids and rectangles to the expressive movement of his 1970s ink drawings. A large selection of workbook drawings is also on display.

THE EXHIBITION CATALOGUE IS MADE POSSIBLE BY GENEROUS GIFTS FROM THE DRAWING COMMITTEE OF THE WHITNEY MUSEUM OF AMERICAN ART.

Family Fun!
Skyscrapers, Shapes, and Signs: Exploring American Art
Saturday, November 21
9–11 am
See p. 14

Artphone
Design your own audio tour of the Whitney Museum and its Permanent Collection with the easy-to-use, hand held units of the Whitney Artphone.

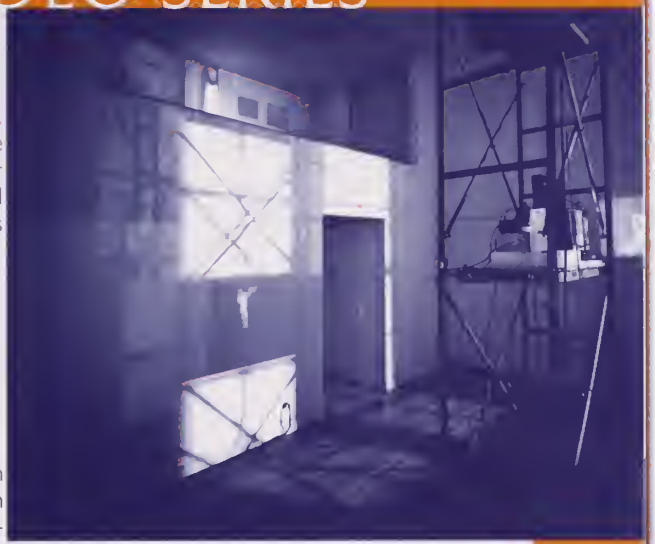
Exhibition Catalogue
***Brice Marden Drawings. The Whitney Museum of American Art Collection,* by Janie C. Lee**
See p. 19

NEW AMERICAN FILM & VIDEO SERIES

Liisa Roberts, Blind Side
Through October 4
Floor 2, Film & Video Gallery

Blind Side, a fascinating new installation by Liisa Roberts, breaks down the traditional relationship between the viewer and the projected image. Roberts' work shifts our perception of film from the cinema to another, sculptural and psychological space in which the viewer becomes an active participant.

COMMISSIONED IN COLLABORATION WITH THE MIAMI ART MUSEUM.



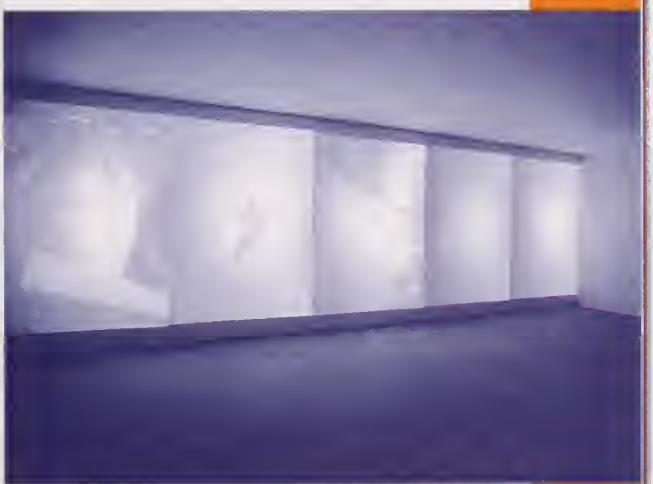
Liisa Roberts
View of *"betraying a portrait"* at Janice Guy, New York, 1995
Photograph by Greta Olafsdottir

Andy Warhol, Outer and Inner Space
October 15–November 29
Floor 2, Film & Video Gallery

Outer and Inner Space, Andy Warhol's first double-screen film, shows a "live" Edie Sedgwick in confrontation with a prerecorded videotape of herself talking. By experimenting with the electronic breakdown of the video image, and then projecting two film reels side by side, Warhol creates a compelling psychological portrait. The large black-and-white multiple images of Sedgwick bear a striking visual resemblance to Warhol's well-known paintings of movie stars such as Marilyn Monroe and Elizabeth Taylor.

Gary Hill, Circular Breathing
December 17, 1998–February 14, 1999
Floor 2, Film & Video Gallery

Gary Hill is internationally renowned for his video installations. In this first Whitney Museum showing of Hill's *Circular Breathing* (1994), which the Museum acquired in 1995, five large-scale black-and-white projections are positioned next to each other along a single wall, forming a horizontal line of changing imagery. As each image appears, its speed slows down according to the number of projections shown, giving the piece a strongly cinematic quality.



Gary Hill
View of *Circular Breathing,* 1994

THE NEW AMERICAN FILM & VIDEO SERIES IS MADE POSSIBLE IN PART BY GRANTS FROM THE FILM & VIDEO FELLOWS OF THE WHITNEY MUSEUM OF AMERICAN ART, GEORGE S. KAUFMAN AND THE KAUFMAN ASTORIA STUDIOS, AND PUBLIC FUNDS FROM THE NEW YORK STATE COUNCIL ON THE ARTS, A STATE AGENCY.

Free Admission for a Year

Become a member of the Whitney and enjoy free admission, invitations to opening receptions, discounts at the Whitney Museum Store, Whitney Museum Bookstore, and Sarabeth's Restaurant, and other benefits. Visit the Membership Desk in the Museum Lobby or call 570-3641.

Free Weekly Tours

Free tours of current exhibitions are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

Whitney Web Site

http://www.echonyc.com/~whitney

Visit the Whitney Museum of American Art's web site to gain access to images, information, and a forum for discussion designed to enhance appreciation of American art.

WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

120 Park Avenue at 42nd Street
New York, NY 10017
(212) 875-2550

HOURS:
Sculpture Court
Monday–Saturday, 7:30 am–9:30 pm
Sunday and holidays, 11 am–7 pm

Gallery
Monday–Friday, 11 am–6 pm
Thursday until 7:30 pm
Free admission

THE WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS IS FUNDED BY PHILIP MORRIS COMPANIES INC.

Hope Sandrow: Water Life
Through October 9

Sixteen luminous underwater photographs of human figures, nearly ten thousand spiral snail shells, and the gentle sound of running water comprise this multimedia installation that Sandrow designed as a site of healing and transcendence in the heart of Manhattan.

Shirin Neshat, **Turbulent**
October 23, 1998–January 15, 1999

In *Turbulent*, Shirin Neshat places video projections of two Iranian performers on facing walls of the gallery. This produces a powerful exchange of performances that dramatizes the creative potential of artists who work within the hierarchical, gendered roles defined by contemporary Iranian society.

PERFORMANCE ON 42ND

Experience our free series of music, dance, and theatrical events. For more information, call (212) 878-2475.

Plays in Process
October 5 and 6 7:30 pm

Two days, two plays, two legendary artists. Both plays are presented as staged readings.

Monday, October 5: *Gertrude and Alice: A Likeness to Loving*, written and performed by Linda Chapman and Lola Pashalinski. This play explores the relationship between Gertrude Stein and Alice B. Toklas and the way Stein's writing grew out of their shared daily life.

Tuesday, October 6: *The Bride Who Became Frightened When She Saw Life Open*, written by Alva Rogers. Mexican painter Frida Kahlo is the central character in this one-act dream play.

Sync
Thursday, November 19 7:30 pm

Ned Rothenberg's new group Sync weaves together a rich tapestry of world music forms. The ensemble includes Rothenberg, a virtuoso on the saxophone, clarinet and shakuhachi flute, guitarist Jerome Harris, and percussionist Samir Chatterjee, one of India's leading tabla drum players.

Sussan Deyhim
Thursday, December 10 7:30 pm

Known for her haunting and meditative music, Kurdish-Iranian vocalist Sussan Deyhim is one of the featured performers in Shirin Neshat's installation *Turbulent*. Deyhim presents a special concert to accompany the exhibition.

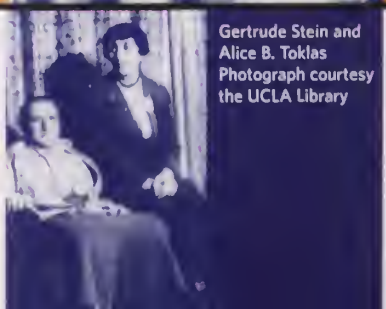
left: Shirin Neshat, *Turbulent*, installation detail, 1998

right: Sussan Deyhim

Members receive a discount on all Whitney Public Programs and Events

Opening Reception
***Shirin Neshat*, Turbulent**
Thursday, October 22
6 pm

Museum members may order tickets using a credit card by calling (212) 570-7710



Gertrude Stein and Alice B. Toklas Photograph courtesy the UCLA Library

WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION

One Champion Plaza, Atlantic Street
at Tresser Boulevard
Stamford, CT 06921
(203) 358-7630

HOURS:
Tuesday–Saturday, 11 am–5 pm

Gallery Talks
Tuesday, Thursday, and Saturday at 12:30 pm

Free admission

THE WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION IS FUNDED BY CHAMPION INTERNATIONAL CORPORATION.

Interlacings: The Craft of Contemporary Art
September 11–November 21

This exhibition of works that cross the boundary between contemporary art and craft examines the different ways artists use craft techniques and materials to express concepts such as migration, loss, death, and creativity. Featured artists include Sylvia Benitez, Sonia Labouriau, and Josiah McElheny.

top right: Sylvia Benitez, *Peter and Paul*, 1998
Vines, two balls, 60 in. diameter each
Collection of the artist

Walker Evans: Simple Secrets
Photographs from the Collection of Marian and Benjamin A. Hill
December 11, 1998–February 24, 1999

This exhibition of eighty-five photographs reveals the complex achievements of one of America's greatest photographers. Beginning with his early New York abstractions, street scenes, and portraits, the exhibition goes on to cover Evans' work on New England and New York Victorian architecture; his travels to Tahiti, Cuba, and New Orleans; the African art series; and his involvement with the Farm Security Administration.

right: *Man with Cigar, Southeastern U.S.*, c. 1935
Gelatin silver print, 6 3/8 x S 3/4 in.
Collection of Marian and Benjamin A. Hill

bottom right: *Sixth Avenue and Forty-Secand Street, New York*, 1929
Gelatin silver print
Collection of Marian and Benjamin A. Hill

Opening Reception
Interlacings: The Craft of Contemporory Art
Thursday, September 10
6–7:30 pm

right:
Michèle Blondel, *Untitled*, 1997
Blown Baccarat crystal and dried fish, two parts, 14 1/2 x 6 in. each
Collection of the artist; courtesy Elga Wimmer Gallery, New York

Opening Reception
Walker Evans: Simple Secrets
Thursday, December 10
6–7:30 pm

COURSES

Seminars with Artists: Rediscovering Painting
Thursdays, October 1, 8, 15, 22, and 29
6:15–7:30 pm

Painting has often been called "dead," yet artists continue to make some of their best work in this traditional medium. In an informal setting, meet with leading contemporary artists whose paintings are among the most outstanding art being made today. Discover why painting continues to be one of the most exciting and engaging art forms. The seminars are moderated by Linda F. Daitz. Limited seating.

October 1	Alex Katz
October 8	Catherine Murphy
October 15	Frank Moore
October 22	Jane Freilicher
October 29	Robert Mangold

Series admission: $100; $70 members, senior citizens, and students with valid ID. Individual sessions: $17.50; $12.50 members, senior citizens, and students with valid ID.

SEMINARS WITH ARTISTS IS MADE POSSIBLE BY A GENEROUS GRANT FROM THE CARL AND RUTH SHAPIRO FAMILY FOUNDATION.

Taking the Pulse: What's New in American Art—Three Perspectives
Tuesdays, October 13, 20, and 27
11 am–12:30 pm

Join three leading experts who explore the diversity of contemporary art and offer insights for understanding the processes, issues, and strategies used by artists today.

October 13	Jerry Saltz, critic
October 20	Linda Yablonsky, author and independent art critic
October 27	Vicki Goldberg, author and critic

Series admission: $60, $45 members, senior citizens, and students with valid ID. Individual lectures: $25; $18 members, senior citizens, and students with valid ID.

Tradition and Innovation: African-American Art and Artists from 1950 to the Present
Thursdays, November 5, 12, and 19
6:15–7:30 pm

In this special three-part course, Thelma Golden, curator, Whitney Museum, will explore key issues and themes relating to the richness and diversity of African-American art over the past fifty years.

Series admission: $60; $45 members, senior citizens, and students with valid ID. Individual lectures: $25; $18 members, senior citizens, and students with valid ID.

Members receive priority enrollment to all Whitney Public Programs.

Museum members may order tickets using a credit card by calling (212) 570-7710.

For more information on these and all upcoming programs, call (212) 570-7722.

LECTURE & SYMPOSIA

CONVERSATIONS ON ART

Stonley Crouch on Bob Thompson
Wednesday, October 7 7 pm

Join Stanley Crouch, author of *The All-American Skin Game, or, the Decoy of Race,* and Thelma Golden, curator, Whitney Museum, as they discuss music, culture, and the art of Bob Thompson.

Jonine Antoni and Elisabeth Sussmon
Tuesday, November 10 7 pm

Join artist Janine Antoni and Elisabeth Sussman, curator, Whitney Museum, as they discuss *Swoon*, Antoni's current project at the Museum.

Admission to each: $8; $6 members, senior citizens, and students with valid ID.

THIS SERIES IS MADE POSSIBLE BY THE JOE AND EMILY LOWE FOUNDATION.

LECTURE

Berthe Kolin Annuol Distinguished Lecture
Gerald Murphy: L'Artiste Américain
Monday, October 26 7 pm
Free

Gerald Murphy, part of the generation of artists who worked in Europe after World War I, produced a small number of highly individualized paintings and was the model for the hero of F. Scott Fitzgerald's *Tender Is the Night*.

Join Wanda Corn, professor of art history, Stanford University, and author of *The Great American Thing: Modern Art and the Shaping of National Identity* (forthcoming), as she discusses why Murphy was considered the prototypical American in Paris.

THIS LECTURE IS MADE POSSIBLE BY GENEROUS GIFTS FROM THE HELENA RUBINSTEIN FOUNDATION AND THE FAMILY AND FRIENDS OF BERTHE KOLIN.

Reservations are recommended. Call (212) 570-7722.

SYMPOSIA

Artists on Bob Thompson
Wednesday, October 21 7 pm

Panelists: Emilio Cruz, artist; Hettie Jones, author; Glenn Ligon, artist; and others to be announced.

Moderator: Thelma Golden, curator, Whitney Museum.

Admission to each: $8; $6 members, senior citizens, and students with valid ID.

Artists on Mark Rothko
Tuesday, November 17 7 pm

Panelists: A.M. Homes, writer; Byron Kim, artist; Jessica Stockholder, artist; Philip Taaffe, artist; and Patrick Ireland, artist.

Moderator: Adam D. Weinberg, curator, Permanent Collection, Whitney Museum.

GALLERY TOURS

Beyond the Whitney: Discovering Contemporory Art in New York

Discover the range of contemporary art currently on view in New York City through private tours and behind-the-scenes looks at art galleries in two prominent art communities. Linda F. Daitz leads the tours.

Private tours of selected galleries in SoHo
Thursday, October 29 11 am

Private tours of selected galleries in Chelsea
Thursday, November 12 11 am

Pre-registration is required. Fee: $60; $35 members, senior citizens, and students with valid ID.

To order tickets for Public Programs:
Tickets may be purchased by sending a check, payable to the Whitney Museum of American Art, to:
Education Department
Whitney Museum
945 Madison Avenue
New York, NY 10021

Museum members may order tickets using a credit card by calling (212) 570-7710.
For more information on these and all upcoming programs, call (212) 570-7722.

Free Admission for a Year
Become a member of the Whitney and enjoy free admission, invitations to opening receptions, discounts at the Whitney Museum Store, Whitney Museum Bookstore, and Sarabeth's Restaurant, and other benefits. Visit the Membership Desk in the Museum Lobby or call 570-3641.

FOR FAMILIES

FAMILY PROGRAMS

Fomily Fun! Workshops
Saturdays, 9–11 am

Special gallery tours and hands-on activities engage participants to look at and talk about the art on view. Recommended for ages five to ten; children must be accompanied by an adult.

Surrounded by Color: Mork Rothko's Paintings
October 24

Skyscropers, Shapes, and Signs: Exploring American Art
November 21

Boogie to the Beat: The Art of Bob Thompson
December 12

Admission to each workshop: $6 per family; $4 members. Pre-registration is required. Call (212) 570-7710.

Look Out! Free Tours for Fomilies
Saturdays, 1 pm
Free with Museum admission

Every Saturday, the Whitney invites families to attend a free guided tour of the Museum's exhibitions. Join us each week to discover something new and exciting about American art.

No reservations necessary.

FAMILY BROCHURE

Moving Through the Century: People, Ploces, ond Spoces
Free

The Whitney invites children and grown-ups to explore together the Whitney Museum Permanent Collection. This guide is an enjoyable and exciting way for families to discover how artists have pictured the people, places, and spaces of twentieth-century America.

Available at the Information & Membership Desk in the Museum Lobby.

SPECIAL PROGRAMS

WALKING TOUR

Harlem: The Jazz Age and Beyond
Saturday, September 12 4 pm

This tour features both familiar and unfamiliar sites that illuminate the richness and diversity of this historic neighborhood.

Pre-registration is required; space is limited. For registration and further information, call (212) 534-1672, ext. 206.

Fee: $10; $8 members

THIS TOUR IS PART OF A SERIES, CO-ORGANIZED BY THE WHITNEY MUSEUM OF AMERICAN ART AND THE MUSEUM OF THE CITY OF NEW YORK.

PROGRAMS FOR EDUCATORS

Teacher Workshops
Tuesdays, 4-7:30 pm

These workshops explore the spirit of innovation and invention in works by prominent American artists.

Rhythm and Myth: The Paintings of Bob Thompson
October 6

Color, Form, Space, Light: The Art of Mark Rothko
October 27

Georgia O'Keeffe: Visions of Nature
November 17

Alexander Calder: A Dynamic Universe
December 1

Edward Hopper: Observing the American Scene
January 12

For information and registration materials, call (212) 570-7710.

DAY WITHOUT ART

Sunday, November 29 12-6 pm

The Whitney Museum joins the nationwide arts community in "A Day Without Art: A Day of Action and Mourning in Response to the AIDS Crisis." Volunteers from the Gay Men's Health Crisis will be in the Museum Lobby to provide information on AIDS prevention and support groups.

GENERAL SUPPORT FOR THE WHITNEY MUSEUM'S EDUCATION PROGRAMS IS PROVIDED BY THE LOUIS AND ANNE ABRONS FOUNDATION, THE BARKER WELFARE FOUNDATION, THE LOUIS CALDER FOUNDATION, CITIBANK, THE EDUCATION COMMITTEE OF THE WHITNEY MUSEUM OF AMERICAN ART, WILLIAM RANDOLPH HEARST FOUNDATION, THE NATURAL HERITAGE TRUST, PUBLIC FUNDS FROM THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS, THE HELENA RUBINSTEIN FOUNDATION, MAY AND SAMUEL RUDIN FAMILY FOUNDATION, INC., THE TRAVELERS FOUNDATION, AND AN ANONYMOUS DONOR.

YOUTH INSIGHTS IS MADE POSSIBLE BY A GENEROUS CHALLENGE GRANT FROM THE PEW CHARITABLE TRUSTS. ADDITIONAL SUPPORT IS PROVIDED BY THE NEW DOROTHEA L. LEONHARDT FUND OF THE COMMUNITIES FOUNDATION OF TEXAS, PUBLIC FUNDS FROM THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS CULTURAL CHALLENGE PROGRAM, AND GRANTS FROM BANKERS TRUST, THE KETTERING FAMILY FOUNDATION, THE CHASE MANHATTAN BANK, REBECCA COOPER WALDMAN AND THE LOUIS AND HILDA SILVERSTEIN FOUNDATION AND AMY AND ROBERT STAVIS.

To order tickets for Public Programs.
Tickets may be purchased by sending a check, payable to the Whitney Museum of American Art, to:

Education Department
Whitney Museum
945 Madison Avenue
New York, NY 10021

Museum members may order tickets using a credit card by calling (212) 570-7710.

For more information on these and all upcoming programs, call (212) 570-7722.

MEMBERS BENEFITS

The American Century: Art and Culture 1900–2000 is a two-part, timed-ticket exhibition at the Whitney Museum from April 1999 to March 2000. Membership privileges for this special exhibition are highlighted below.

Artist/Student $35

• Unlimited free admission for one to the Museum (please note, two-week advance reservations are advisable for *The American Century*) • Invitation for two to the preview reception of a major exhibition • Annual subscription to *Whitney*, the Members publication • 20% discount on Whitney Museum published catalogues; 10% discount on other publications, all merchandise at the Whitney Museum Store, the Whitney Museum Bookstore, and our restaurant, Sarabeth's at the Whitney • Discounts on Museum programs and courses • Discounts at selected neighborhood merchants • Members-only shopping days

* 100% of this contribution is tax-deductible

Individual $65–$94

All the preceding benefits, plus • Invitation for two to one additional preview reception of a major exhibition, including *The American Century* • Invitations for two to members-only events • Invitations to behind-the-scenes tours and national travel programs

* 100% of this contribution is tax-deductible

Dual/Family $95–$149

All the preceding benefits, plus • Two membership cards for unlimited free admission to the Museum for two adults and accompanying children under 18 (please note two-week advance reservations are advisable for *The American Century*)

* 100% of this contribution is tax-deductible

Contributor $150–$249

All the preceding benefits, plus • Invitations to an additional preview reception for a major exhibition • Invitation to a Branch Museum opening reception

* 100% of this contribution is tax-deductible

Friend $250–$499

All the preceding benefits, plus • Option to purchase priority timed tickets for your guests at the Museum for *The American Century* (based on availability; two-week advance reservations are advisable) • One free exhibition catalogue • Invitations to preview receptions for all exhibitions • Invitations to two Branch Museum opening receptions

* $30 of this contribution is not tax-deductible

Patron $500–$999

All the preceding benefits, plus • An additional free exhibition catalogue • Invitations to two additional Branch Museum opening receptions • Invitation to participate in Whitney Museum trips abroad • Use of the Museum Library by appointment

* $70 of this contribution is not tax-deductible

Whitney Circle $1,000–$2,499

All the preceding benefits, plus • Two additional free exhibition catalogues, including *The American Century* catalogue • Two VIP passes for one-time entry to *The American Century* • Four complimentary admissions for guests when accompanied by Whitney Circle member, except for *The American Century* • Two guest passes (not valid for *The American Century*) • Invitations to curator-led private tours of all exhibitions before openings • Invitations to all Branch Museum opening receptions

* $179 of this contribution is not tax-deductible

Whitney Fellow $2,500

All the preceding benefits, plus • Two additional VIP passes for one-time entry to *The American Century* • Two additional admissions for guests when accompanied by Whitney Fellow, except for *The American Century* • Four guest passes (not valid for *The American Century*) • Dinner with the director • Loan of a work of art from the Museum's Permanent Collection • Private events at the homes of collectors and artist studios • Free admission to all museum programs and courses (reservations required)

* $485 of this contribution is not tax-deductible

Director's Council $7,500 ($2,500 Whitney Fellow membership plus $5,000 Director's Council dues)

Whitney Fellows are invited to join the Director's Council. This new special group is open to individuals who share a keen interest in American art and wish to contribute directly to the funding of important exhibitions at the Whitney Museum. In recognition of their support Director's Council members are invited to a wide range of exclusive art-related events including an annual dinner at the home of the director or a trustee, as well as exclusive visits to the homes of private collectors and artists' studios. Private gallery tours and evening symposia are also planned throughout the year for Director's Council members.

* $1,356 of this contribution is not tax-deductible

*** If you decline the Museum catalogues you are eligible to receive, the tax-deductible portion of your Membership contribution will be increased.**

For information on Membership categories, or how to become a Whitney member, please call (212) 570-3641.

Mark Rothko
Installation Tour for Whitney Fellows and Whitney Circle
Friday, September 18
6:30–7:30 pm

Bob Thompson
Installation Tour for Whitney Fellows and Whitney Circle
Friday, September 25
6:30–7:30 pm

MEMBERS PROGRAMS

Art After Hours

Art After Hours provides an evening for members to enjoy a private tour of the Museum's current exhibitions with a curator and to share refreshments with fellow art lovers. Join us for this exclusive chance to explore exhibitions on view at the Whitney.

Mark Rothko
Tuesday, October 20 6:30–8 pm

Bob Thompson
Tuesday, November 10 6:30–8 pm

To make reservations, please call (212) 570-7743.

Admission to each: $20 in advance; $25 at the door

Members Day Trip: Barnes Foundation
Saturday, November 7

A members-only visit to the Barnes Foundation in Merion, Pennsylvania, to view one of the finest private collections of early French Modern and Post-Impressionist paintings in the world, as well as other art work including American art and antique furniture.

Fee: $125 (includes transportation, admission, and lunch)

To make reservations, please call (212) 570-7743.

Members Holiday Shopping Days
Monday and Tuesday, December 7–8

The Whitney Museum Store will be open December 7 and 8 from 11 am–6 pm for special Whitney Members Shopping Days. Join us for two days of members-only discounts. An additional 10% off of non-Whitney and non-sale merchandise. 20% discount on Whitney merchandise. This offer is valid only for the dates and hours listed. Members must present their current membership cards at time of purchase.

New Members Reception
Wednesday, December 9 6–9 pm

Join fellow new members for a holiday reception at the Museum and enjoy the opportunity to experience all of the galleries in an exclusive members-only setting. Galleries will be open from 6–9 pm.

For additional information, please call (212) 570-7743.

Give the Gift That Lasts an Entire Year:

A Whitney Museum of American Art Membership

In addition to unlimited free admission and other benefits, Members receive a 20% discount on catalogues published by the Whitney Museum and a 10% discount on other purchases.

To become a Whitney member and receive a 10% discount in the Whitney Museum Store and Whitney Museum Bookstore all year, fill out the form on the inside back cover of this calendar, or call (212) 570-3641

WHITNEY MUSEUM STORE

Leading American artists and craftspeople have created a unique collection of household objects, furniture, jewelry, T-shirts, and other items. Handmade gifts and souvenirs related to Whitney Museum exhibitions are always available

NEW PRODUCTS

Stuart Davis Silk Scarf

A wearable reproduction of Stuart Davis' *Egg Beater Number 1*, 1927. Sharp geometric lines in a beautiful array of muted colors. The painting is on view in the Leonard & Evelyn Lauder Galleries. 100% silk.

$65/members price $52

Whitney Map T-Shirt and Cap

The Whitney Museum is on the map! Vibrant red, white, and blue graphics designed exclusively for the Whitney.

T-shirt: white with red map and blue star. 100% cotton. Available in S, M, L, XL. $20/members price $16. Cap: navy hat with red and white embroidery. 100% cotton. One size fits all. Adjustable strap. $22.50/members price $18

Edward Hopper Commemorative Art Supply Collection

Developed in conjunction with the opening of the Leonard & Evelyn Lauder Galleries, this wonderful collection consists of an oil paint set, watercolor set, and sketchbook, each featuring a Hopper image. The oil paint and watercolor sets were produced with art supply specialist Grumbacher and include instructions on basic painting techniques as well as a 12 x 18-inch poster. The handsome spiral-bound sketchbook was produced in collaboration with Strathmore International Paper and contains one hundred premium recycled, 100% acid-free sheets. Ideal for use with crayon, pencil, pen, ink, charcoal, and felt marker.

Oil paint set $29.95/members price $23.95; watercolor set $24.95/members price $19.95; sketchbook $9.95/members price $7.95

Early Sunday Morning Puzzle

One of Edward Hopper's true masterpieces, *Early Sunday Morning* was acquired by the Whitney Museum within a few months of its completion in 1930 and is still regarded as one of the artist's most evocative works. 500 pieces. 14 7/8 x 18 1/8".

$12.95/members price $10.35

Kids Apron

For the future artists of America. This reversible apron has pockets containing watercolors, glue, scissors, a cookie cutter, and a recipe for artist's clay. Adjusts to fit sizes 3-8 with its special "grow up" strap. Not intended for children under age 3. Use with adult supervision

$22/members price $17.60

Members receive a 10% discount on all non-sale merchandise at the Whitney Museum Store. Call (212) 606-0200.

Order online!
Bookstore@echonyc.com

WHITNEY MUSEUM BOOKSTORE

Whitney Museum of Americon Art
Selected Works from the Permonent Collection

By Patterson Sims, with commentaries on important works from the Museum's collection and short biographies on the artists who created them. 256 pages, 131 illustrations. In association with W. W. Norton & Company.

Paper $25/members price $20

Americon Art of the Twentieth Century: Treasures from the Whitney Museum of Americon Art

Foreword by David A. Ross and introduction by Adam D. Weinberg, with chapter introductions by Adam D. Weinberg and Beth Venn. This Tiny Folio offers a showcase of this century's American masterpieces. 288 pages, 245 color illustrations. In association with Abbeville Press.

Cloth $11.95/members price $9.55

Edward Hopper: A Journal of His Work

By Deborah Lyons, with essays by Deborah Lyons and Brian O'Doherty. Facsimile pages from Hopper's personal ledgers include his sketches, as well as commentaries by Hopper's wife, Jo, and the artist himself. The journal offers an intimate and seldom-seen view of Hopper's life and work. 104 pages, 89 illustrations. In association with W.W. Norton & Company.

Cloth $25/members price $20

Edward Hopper: A Catalogue Raisonné

By Gail Levin. The definitive publication of all Hopper's oils, watercolors, and illustrations. Issued as three hardcover volumes, with one CD-ROM disk. 944 pages, over 1,100 illustrations. In association with W.W. Norton & Company.

Cloth $750/members price $600

Bob Thompson

By Thelma Golden, with an essay on Thompson and the cultural context of his work by Judith Wilson and commentaries on several of Thompson's pivotal paintings by Shamim Momin. Vivid reproductions capture the artist's brilliant palette and expressive style. 200 pages, 196 illustrations, 126 in color. In association with the University of California Press.

Paper $35/members price $28; Cloth $50/members price $40

Mork Rothko

By Jeffrey Weiss, with contributions by John Gage, Carol Mancusi-Ungaro, Barbara Novak, Brian O'Doherty, Mark Rosenthal, and Jessica Stewart. Essays explore both formal elements and philosophical themes in Rothko's work, as well as the artist's biography. 376 pages, 169 illustrations, 136 in color. National Gallery of Art, Washington, D.C.

Paper $35/members price $31.50

Duane Hanson

By Laurence Pamer, with essays by Laurence Pamer and Marco Livingstone. Livingstone discusses Hanson's uncannily lifelike human sculptures, while Pamer examines the artist's early work. 62 pages, 36 illustrations, 30 in color. Museum of Art, Fort Lauderdale.

Paper $20/members price $18

Brice Marden Drowings
The Whitney Museum of Americon Art Collection

By Janie C. Lee. Includes an interview with Marden about the creation of these drawings and their place within his work. Elegantly designed and exquisitely reproduced. 80 pages, 46 illustrations, 18 in color.

Paper $19.95/members price $15.95

Members receive a 20% discount on all Whitney Museum published catalogues.

To order Whitney publications call the Whitney Museum Bookstore, (212) 570-3614.

Mark Rothko poster
Four Dorks in Red, 1958
$15/members price $12

SEPTEMBER

MONDAY	TUESDAY***	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
CLOSED MONDAYS	Whitney Museum Store & Whitney Museum Bookstore open every Tuesday, 11 am–6 pm				LOOK OUT! Free Tours for Families every Saturday	
31	1	2	3	4	5	6
			Opening Reception: *Interlocings: The Croft of Contemporory Art* at the Whitney Museum at Champion	*Interlocings: The Croft of Contemporory Art* opens at the Whitney Museum at Champion	Family Fun! Workshop Nevelson and Pousette-Dart** 9–11 am See p. 14 Walking Tour: Harlem** 4 pm See p. 15	*Louise Nevelson: Structures Evolving* closes *Richard Pousette-Dort: The Studio Within* closes
7	8	9	10	11	12	13
			Mork Rothko opens	Installation Tour: *Mork Rothko** 6:30–7:30 pm by invitation		
14	15	16	17	18	19	20
				Installation Tour: *Bob Thompson** 6:30–7:30 pm by invitation Members Opening Reception: *Mork Rothko* and *Bob Thompson** 7:30–11 pm *Bob Thompson* opens		*Pot Steir,* Likity-Split closes
21	22	23	24	25	26	27
28	29	30				

* For information on membership and members programs, call (212) 570-3641

** For information on and tickets for public programs, call (212) 570-7722

*** ArtReach Tuesday for specially scheduled education programs. Galleries closed; Whitney Museum Store & Whitney Museum Bookstore open 11 am–6 pm

Free tours of current exhibitions are offered to adult and family audiences Wednesday through Sunday. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676

center *Mark Rothko, No. 13,* 1958

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above: Weegee, *Untitled (Charles Sadakoff and Arthur Webber Use Their Top Hats to Hide Their Faces)*. 1942

OCTOBER

CLOSED MONDAYS

MONDAY	TUESDAY***	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	Whitney Museum Store & Whitney Museum Bookstore open every Tuesday 11 am–6 pm		Seminar with Artists: Alex Katz** 6:15–7:30 pm See p. 12 *Weegee: Shats in the Dark* opens **1**	*Directions: Photography from the Permanent Collection Recent Gifts and Acquisitions* opens **2**	LOOK OUT! Free Tours for Families every Saturday **3**	*Liisa Roberts*, Blind Side closes **4**
5	**5th & 6th** Performance on 42nd *Ploys in Process* 7 pm See p. 10 Teacher Workshop: Bob Thompson** **6** 4–7:30 pm See p. 15	Conversation on Art: Stanley Crouch on Bob Thompson** 7 pm See p. 13 **7**	Seminar with Artists: Catherine Murphy** 6:15–7:30 pm See p. 12 **8**	*Hope Sandrow: Water Life* closes at the Whitney Museum at Philip Morris **9**	**10**	**11**
12	Taking the Pulse: Jerry Saltz** 11 am–12:30 pm See p. 12 **13**	**14**	Seminar with Artists: Frank Moore** 6:15–7:30 pm See p. 12 *Andy Warhol.* Outer and Inner Space opens **15**	**16**	**17**	**18**
19	Taking the Pulse: Linda Yablonsky** 11 am–12:30 pm See p. 12 Art After Hours: *Mark Rothko** 6:30–8 pm See p. 17 **20**	Symposium: Artists on Bob Thompson** 7 pm See p. 13 **21**	Seminar with Artists: Jane Freilicher** 6:15–7:30 pm See p. 12 Opening Reception *Shirin Neshat*, Turbulent at the Whitney Museum at Philip Morris **22**	*Shirin Neshat*, Turbulent opens at the Whitney Museum at Philip Morris **23**	Family Fun! Workshop Surrounded by Color: Mark Rothko's Paintings ** 9–11 am See p. 14 **24**	**25**
Berthe Kolin Annual Distinguished Lecture: Wanda Corn on Gerald Murphy ** 7 pm See p. 13	Taking the Pulse: Vicki Goldberg** 11 am–12:30 pm See p. 12 Teacher Workshop: Mark Rothko** 4–7:30 pm See p. 15 **27**	**28**	Seminar with Artists: Robert Mangold** 6:15–7:30 pm See p. 12 Beyond the Whitney: Private tours of galleries in SoHo 11 am See p. 13 **29**	**30**	**31**	

NOVEMBER

CLOSED MONDAYS

MONDAY	TUESDAY***	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
						1
2	3 Whitney Museum Store & Whitney Museum Bookstore open every Tuesday 11 am–6 pm 10th Anniversary Members Shopping Day at the Whitney Museum Store	4	5 Course Tradition and Innovation: African-American Art and Artists from 1950 to the Present 6:15–7:30 pm See p. 12	6	7 LOOK OUT! Free Tours for Families every Saturday Members Day Trip: Barnes Foundation* See p. 17	8
9	10 Conversation on Art: Janine Antoni and Elisabeth Sussman 7 pm See p. 13 Art After Hours: *Bob Thompson** 6:30–8 pm See p. 17	11	12 Course Tradition and Innovation: African-American Art and Artists from 1950 to the Present 6:15–7:30 pm See p. 12 Beyond the Whitney: Private tours of galleries in Chelsea** 11 am See p. 13	13	14	15 *Good Times, Hord Times, Wor Times: Americon Prints from the 1920s to the 1940s* closes *Jonine Antoni,* Swoon closes *Weegee: Shots in the Dork* closes
16	17 Symposium: Artists on Mark Rothko** 7 pm See p. 13 Teacher Workshop: Georgia O'Keeffe** 4–7:30 pm See p. 15	18	19 Course Tradition and Innovation: African-American Art and Artists from 1950 to the Present 6:15–7:30 pm See p. 12 Performance on 42nd Sync 7:30 pm See p. 10	20 *Brice Morden Drowings: The Whitney Museum of Americon Art Collection* opens *Seton Smith: Pole Guide to Tronsporent Things* opens	21 Family Fun! Workshop Skyscrapers, Shapes, and Signs: Exploring American Art 9–11 am See p. 14 *Interlocings: The Croft of Contemporory Art* closes at the Whitney Museum at Champion	22
23	24	25	26	27	28	29 Day Without Art** 12–6 pm See p. 15 *Mork Rothko* closes *Andy Worhol,* Outer and Inner Space closes
30						

For information on membership and members programs, call (212) 570-3641

** For information on and tickets for public programs, call (212) 570-7722

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*** ArtReach Tuesday for specially scheduled education programs. Galleries closed; Whitney Museum Store & Whitney Museum Bookstore open 11 am–6 pm.

Free tours of current exhibitions are offered to adult and family audiences Wednesday through Sunday. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

above right: Walker Evans, *Sixth Avenue and Forty-Second Street, New York* (detail), 1929

center: Duane Hanson, *Young Shopper*, 1973

DECEMBER

MONDAY	TUESDAY***	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	Whitney Museum Store & Whitney Museum Bookstore open every Tuesday 11 am–6 pm Teacher Workshop: Alexander Calder** 4–7:30 pm See p. 15 **1**	**2**	**3**	**4**	LOOK OUT! Free Tours for Families every Saturday **5**	**6**
 7	**8th** Members Holiday Shopping Days* 11 am–6 pm See p. 17 **8**	New Members Reception* 6–9 pm See p. 17 **9**	Opening Reception: *Walker Evans: Simple Secrets* at the Whitney Museum at Champion Performance on 42nd *Susson Deyhim* 7:30 pm See p. 10 **10**	*Walker Evans: Simple Secrets* opens at the Whitney Museum at Champion **11**	Family Fun! Workshop Boogie to the Beat: The Art of Bob Thompson** 9–11 am See p. 14 **12**	**13**
14	**15**	Installation Tour: *Duane Hanson** 6–7 pm by invitation Members Opening Reception: *Duane Hanson** 7–9 pm See p. 6 **16**	*Duane Hanson: A Survey of His Work from the '30s to the '90s* opens *Gory Hill*, Circular Breathing opens *Hindsight* opens **17**	**18**	**19**	**20**
21	**22**	**23**	**24**	Museum closed **25**	**26**	**27**
28	**29**	**30**	**31**	**1999** **1**	**2**	

CLOSED MONDAYS

The American Century
Art and Culture 1900–2000
Opens April 1999

Leading the way into the millennium, the Whitney Museum will present *The American Century: Art and Culture 1900–2000*, the largest and most ambitious retrospective of twentieth-century American art and culture in the seventy-year history of the Museum. Organized as two consecutive exhibitions, each of which will take over the entire Museum, *The American Century* will stand as the Whitney's epic review of America's aesthetic accomplishments during the past one hundred years. Over one thousand works—from painting to sculpture, performing arts to advertising—will be on display. This landmark exhibition cannot be missed!

Jasper Johns
Three Flags, 1958
Encaustic on canvas, 30 7/8 x 45 1/2 x 5 in.
Whitney Museum of American Art, New York; 50th Anniversary Gift of the Gilman Foundation, Inc., The Lauder Foundation, A. Alfred Taubman, an anonymous donor, and purchase
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* Artists must submit a résumé or other evidence of professional activity with this application. Students must include a copy of dated bursar's receipt or current ID from an accredited college, university, or art school.

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